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THE PRIVATE COLLECTION  
OF PAINTINGS BY EXCLU-  
SIVELY AMERICAN ARTISTS,  
OWNED BY  
THOMAS B. CLARKE.

Exhibited for the benefit of a per-  
manent fund for a prize to be given  
annually hereafter for the best  
American Figure Composition  
shown at the National Academy  
of Design.

AT THE AMERICAN ART GALLERIES,  
MADISON SQUARE, NEW YORK, DEC.  
28, 1883, TO JAN. 12, 1884.





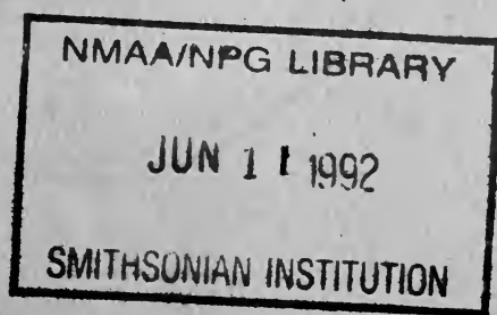
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THE PRIVATE COLLECTION  
OF  
THOMAS B. CLARKE.  
OF NEW YORK.

EXHIBITED AT

AMERICAN ART GALLERY, NEW YORK,

DEC. 28, 1883, TO JAN. 12, 1884.



THE STUDIO PRESS,  
59 COURTLANDT ST., N. Y.

More than ten years ago the writer acquired his first American painting. His collection, as now transferred from his home to this Exhibition in aid of the Figure Composition Prize Fund, numbers one hundred and forty examples of the work of American artists. He purchased these pictures, representing many different methods and ideas, because he found something in each example to please or instruct. He liked the pictures when he bought them, he has lived with them, and he likes them still.

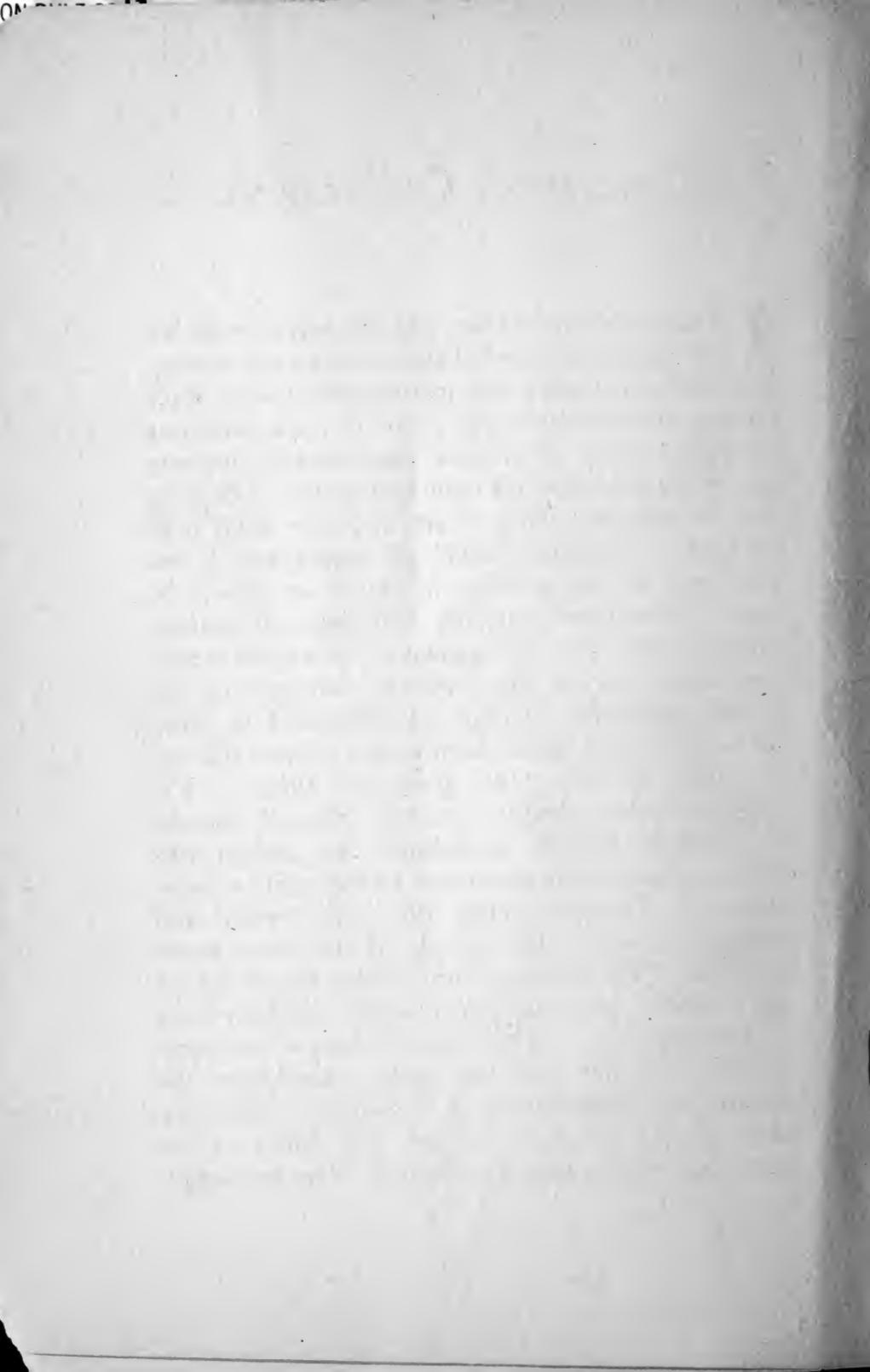
Most of them have come directly from the studios of the artists themselves, some were selected at exhibitions, and a number of them chosen from the dealers' collections.

It would give sincere pleasure to the writer if the visitors to this Loan Exhibition should enjoy the collection of the works of their fellow countrymen as he himself has done.

Thanks are due the American Art Association for most generous favors, and Mr. S. R. Koehler for his instructive Introduction.

THOMAS B. CLARKE.

New York, December 27, 1883.



## CONCERNING COLLECTIONS.

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THE importance of art, and the necessity of fostering it, is conceded almost universally to-day. The utilitarian insists upon its economical value, while the true friend of art loves it for its own sake, and thus the minds of men of diametrically opposite tendencies are in accord upon this point. The question is, however, what is art, and how shall it be fostered? A perfect babel of suggestions is encountered in the attempt to secure an answer to these propositions, and the differences of opinion concerning the first are as great as the means recommended to secure the practical demands of the second are varied. Things were different in what, contrary to our better knowledge, we are still accustomed to call "the good old times." Fra Angelico had no doubt as to the office of art, and he fortified himself accordingly, by prayer and fasting, whenever he was about to begin a new work. Francisco Pacheco stated the case tersely and bluntly, as late as the middle of the seventeenth century. "The principal aim of Christian works of art," said he, "is to lead men to piety, and lift them up towards God." There is something of the irony of fate in the fact that this saying came from the teacher and father-in-law of Velasquez. With the aims of art so well defined, the duties of art patronage were equally well defined. The encourage-

ment of art became, indeed, a necessity, and thus its professors were secure in their position. Even murder and rapine helped them along. Atalanta Baglione commissioned Raphael to paint for her his celebrated "Entombment," after the bloody feuds that tore her family had cost the life of her son. In the case of these artists, it certainly was not true that the muses are silent in the midst of arms.

Times changed, however, and with them the views of men as to art and its aims. Michael Angelo, a hundred years before Pacheco, had already formulated a much more modern opinion of art, if the report of Master Francesco d 'Ollanda may be trusted. "Good painting"—these are the words put into the Florentine's mouth by the miniaturist of the king of Portugal—"is noble and pious in itself, for nothing more elevates a pure soul and incites it to piety, than the laborious striving after perfection. It touches the Divine, and unites with it." Vittoria Colonna held to the old opinion that a pious painting must represent some holy subject, but Michael Angelo's views prevailed, although it may be doubted whether he ever dreamt of the extent to which they were finally carried. However strenuously we may insist upon the doctrine that art is, and will always remain, consciously or unconsciously, a means of expressing the ideal, changing as this changes, we must nevertheless admit that it developed a new side, which before had not been thought of, and which seemed utterly independent of intellectual considerations,—the apparently purely technical side, the pleasure in workmanship as workmanship, or, to

use a current, but often misunderstood, and therefore dangerous phrase, "art for art's sake." Fra Angelico or Atalanta Baglione would not have known what to make of such an art, or how to apply it. It would have been blasphemy to invoke supernatural aid in the delineation of a drunken boor, and a careful study of cabbage heads could not be used as an altar piece in an expiatory chapel. Even the mythological pieces of the great Italians transgressed the limits hitherto acknowledged, and were an eyesore to the old-fashioned believer.

The tendency towards this new form of art, which made the artist feel as if he had emancipated his craft from an ignoble thraldom, was due not only to the technical perfection reached, but was strengthened by various other circumstances, if, indeed, it did not entirely result from them. The most potent of these was the change of opinions in religious matters. With the reaction against the Renaissance movement began the disintegration of the dominant church. An urgent demand for a return to primitive simplicity and austerity on the one hand, and the inception of the modern scientific movement on the other, brought their influences to bear upon the "gay religion full of pomp and gold," and art as it had hitherto been understood, and as the church had patronized it, necessarily felt the same influences. Where this art of the past survived, it assumed an official character, worked according to rules, strove, not to advance, but to equal its predecessors, and was made over to the cold caresses of the academies. It still prided itself

upon being "great art," recognized by the clergy and the courts, and looked down upon the manifestations of the new spirit as upon "lesser branches"—a vainglorious assumption surviving in most histories of art even to-day, under the tyranny of an authority which it is about time to shake off forever. But as a living force it had ceased to exist, while the germs of vitality were to be found only in the works which it scorned.

As it was impossible, then, to utilize and patronize this only living art as the art of the days gone by had been patronized, it became obviously necessary to develop new means of support for the artists. The result was the springing into existence of a race of connoisseurs and collectors, who could appreciate these modern works for what they were, and without applying to them the standards of instruments of religion. The formation of collections was, moreover, promoted by still another cause. In its periods of rapid growth, mankind prefers action to meditation. But these are followed by periods of relaxation which invite to contemplation and the reviewing of the past. The historical spirit awakes, and action is replaced by investigation. It follows that such periods are not favorable to the production of original work. Along with all other human activities, art was subjected to the same process, and, from the living force it had been, it became a theme of scientific speculation, and its works were reduced to the rank of curiosities and objects of study. And as the wise men whose eyes are accommodated to look away back into the past are generally blind

to their surroundings, they naturally could not see the germs of a new life that were lifting the ground all about them, and hence it came to pass that one of them found it in his heart to say: "Art is dead, for we have comprehended it." But it was only a dead man speaking of the dead, and although there were many who believed him, the young life went on expanding, unheedful of the tombstone that had been erected upon its supposed grave.

To recapitulate then, two principal causes may be assigned in explanation of the most prevalent form in which the interest in art manifests itself at the present day: First, the inapplicability of modern art to monumental purposes, and the small demand upon it for such purposes; and secondly, the awaking of the historical spirit. The formation of galleries and collections has often been deplored, and has been cited as an evidence that art no longer has the hold upon mankind which it used to have. The force of the objection may be granted, and it may be admitted that paintings and statues forming an integral part of the life of a nation, as it finds expression in public and private buildings, fulfil a nobler mission than the specimens which are collected in galleries like dried plants in a herbarium. We must, however, accept the situation as it is, and we must furthermore consider that there is a difference between collections and collections, and collectors and collectors.

No defence is needed of truly historical collections. From the necessities of the case they will always be state or public institutions of an educa-

tional character. Rightly managed and rightly used, that is to say, not as shrines wherein to worship at the altars of dethroned gods, but rather as store-houses of the accumulated wisdom of ages, to be consulted in furtherance of our own progress, they will be of incalculable value. It is true, however, that the greater part of those at present existing in Europe owe their origin to the pride of princes, and that they have done comparatively but little for the direct encouragement of contemporaneous art. The public collections of modern pictures are of very recent origin, and mostly owe their existence to private munificence rather than to the state. A brilliant exception is the Museum of the Luxembourg, founded under Louis XVIII, and devoted to the works of living French artists. The motives of private collectors, which are of more immediate interest here, are of the most varied kind. As a rule, the private collector with an historical penchant is lost to modern art, and prefers an antique rarity to the finest production of a contemporary. The great majority of other collectors seems unfortunately to be swayed by ostentation and speculation, coupled with a false connoisseurship which takes delight merely in the superficial qualities of the works that pander to its vanity, without any appreciation of their intrinsic beauty or value. That the collectors of this kind are not guided by the love of art, is plainly shown in the ease with which they part with their treasures, and the keen scent with which they follow the prevailing fashion. The true friend of art, on the contrary, cares neither for

name or assured reputation, nor for age, rarity, or value. He is interested in the art that flourishes (often enough only tries to flourish) around him finds himself in sympathy with the movements of his time, and buys because he is compelled to buy, and hence for keeping. It is the collector of this kind, however small his means, who may be called the true patron of modern art. As might be expected, this species of collector was first and specially developed in Holland, where modern art, in the proper sense of the word, first sprouted, and—to the honor of the nation be it said—was at once thoroughly appreciated. The Netherlands still boast of several collections of this kind, which have lasted through centuries and have proved more effective in the perpetuation of the names of their founders and of the families who guarded them, than all the riches they ever gathered and all the honors that were bestowed upon them. "The names of Rembrandt and of Six are inseparable," says Vosmaer, and the collection of the Six family is as well known throughout the world as any royal gallery. Famous among the collectors of our own day is Count Schack, whose collection at Munich is rich in the works of modern German painters. Of the promoters and founders of public institutions, may be named Robert Vernon, who left to the British National Gallery one hundred and fifty-seven out of the about four hundred English pictures ("nearly all presented or bequeathed to the Trustees," says the catalogue) which it contains. J. F. Staedel, the founder of the Staedel Institute, at

Frankfort on the Main, was another of these true friends of modern art, and so was J. H. W. Wagener, without whose bequest of two hundred and sixty-two paintings the capital of the German Empire would probably still be without a National Gallery as a receptacle for the works of its living artists.

Collectors of this noble sort have not been plentiful in the past history of the United States. The greater part of those who professed to take an interest in art were speculating collectors, buying by name and for name's sake, and selling without a pang of regret. To them pictures were articles of luxury or of merchandise, to be sent to the auction-room at the right moment, like stocks and bonds, and for the same reason. Quite naturally, collectors of this stamp have no feeling for native art, as it has not yet secured a standing in the market,—has not yet been placed on the list, so to speak,—and is therefore useless, either as an investment, or for speculative purposes. It is to be regretted that even collectors of the more genuine sort have been influenced by similar feelings, and have preferred to turn their attention to foreign art, to the almost total exclusion of home productions.

There have been honorable exceptions, however,—for evidence, see the biographies of many, especially of our earlier artists, who owed their first start in life to the aid extended to them by men of means,—and the most shining example among them is Luman Reed, who died as long ago as June 9th, 1836. His death, says Mr. Cummings in his "Annals of the National Academy," (p. 140), "removed

one of the most beloved, most benevolent, and best friends to art and artists New York City ever had." Mr. Reed "left a handsome collection of paintings, principally the result of his encouragement of resident talent. These have, by the heartfelt gratitude, liberal contribution of money, and untiring industry of his friend and partner, Jonathan Sturges, been kept together, and now stand as a memento of that valued friend. They formed the New York Gallery of Fine Arts, since removed to the Historical Society, Second avenue." Whatever we may think of the art of the days of Luman Reed, we cannot deny to him the honor of having been a true friend to the aspiring talents of his time, and the founder of the only permanent collection of native works of art in New York City, and as such his name must be mentioned with gratitude whenever American art is spoken of.

It is a long time since Luman Reed passed away, and the changes that have taken place in the interval are great. Our art has passed through more than one phase, and it will be freely admitted by all that it strengthened and developed in its growth. In spite of this fact, however, the interest in it seemed to flag, and as the years advanced, more and more attention was paid to European art, especially by what might be called the professional collector. But another change is evidently noticeable at present, and there is again a decided turning towards home art. The best proof is to be found in our loan exhibitions. Only a short while ago the works of our own painters were but sparingly seen

at these exhibitions, and those shown were principally contributed by the artists themselves. The pride of the owners as well as the success of the exhibitions seemed to demand that none but the works of foreign artists should be shown. The Loan Exhibition of last summer at the Metropolitan Museum clearly demonstrated that a revolution had set in, as it contained quite a number of excellent canvases by American painters, contributed by several gentlemen well known as judicious collectors.

Considerations of this sort lend a special interest, also, to the present exhibition, undoubtedly the first of its kind ever held here or anywhere else. It consists of a collection of purely American works,—works, that is to say, done by artists either born or resident in the country,—publicly exposed for a purpose which, it is hoped, will be conducive to the advancement of art in the United States, and brought together by a man of moderate means, not for the sake of ostentation, or with a speculative purpose, but for his own enjoyment, and in obedience to the dictates of that love of art which irresistably compels those possessed by it to surround themselves with artistic objects. And as this love is of the genuine kind which we have spoken of in a previous paragraph, it follows that it cares neither for name nor for fame, but enjoys even more than the splendors of masterpieces already stamped with the mark of the world's approbation, that beauty which it finds in obscurity and near by, and delights in providing it with the needed nourishment, and giving it light

and air so that it may develop to the full extent of its capacity.

It is unnecessary to say that such encouragement and love of home art is not the outgrowth of a nativistic spirit, and does not preclude the enjoyment and the full appreciation of the work of European masters. When Jan Six gave his first order to Rembrandt, he was already the owner of pictures by Palma, Giorgione, Titian, Poussin, Van Dyck, Hol bein, and other foreign artists. Nevertheless, the fame of the family possessions, above alluded to, does not to-day rest upon these works. It is the work of the contemporaneous native painters of Holland, men like Lievens, Jan van der Neer, Terburg, A. van Ostade, Frans Hals, Pieter de Hooghe, etc., besides Rembrandt, which we think of whenever the collection Six van Hillegom is mentioned.

It is quite legitimate to wish that the collections of American works of art now forming, such as the one which offers the occasion for these remarks, may be kept together like the old Dutch collections of which we have spoken, either as family possessions, or as the nuclei of future public galleries. If this wish should be fulfilled, they will serve the double purpose of encouraging art among us in the only way which, for the present, at least, seems feasible, and of inseparably linking the names of those who took delight in them while living with the art history of their country.

S. R. KOEHLER.



## THE PRIZE FUND SUBSCRIPTION.

Mr. Thomas B. Clarke has given the first prize of Three Hundred Dollars for the coming Spring Exhibition of the National Academy of Design, and in his letter to the Council he guarantees, during his lifetime, the payment of this same sum each year should the fund which he proposes to raise not be secured. He hopes, by the exhibition of his collection, to raise a certain sum, and to complete the fund by popular subscription. The amount should be large enough, when placed at interest, to provide the prize each year.

Mr. H. W. Robbins, N. A., 51 West 10th St., N. Y., has consented to act as Treasurer of the fund during its formation, and subscriptions may be sent to him on or before March 1st, 1884. A book for signatures and subscriptions may be found at the desk of the Superintendent of the Gallery.

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OFFICIAL LETTER OF ACCEPTANCE  
FROM THE  
COUNCIL OF THE NATIONAL ACADEMY OF DESIGN.

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*New York, November 6, 1883.*

MR. THOMAS B. CLARKE:

DEAR SIR—The Council have received your proposal to endow a yearly prize of Three Hundred Dollars for the best American Figure Composition shown at the Annual Exhibiton of the Academy. They accept your most liberal offer with great pleasure, and will endeavor to administer the trust in the best interests of art. The progress made of late years by our artists in all fields of labor, is a matter for hearty congratulation, while such generous and enlightened recognition and assistance as you now offer and have already given in other ways, cannot but hasten the time when our great metropolis will be as pre-eminent in the Arts as in all other forms of industry and genius. With renewed thanks, I am dear sir, in behalf of the Council,

Most truly yours,

T. ADDISON RICHARDS,

*Cor. Secretary, N. A.*



# CATALOGUE.

## ARTISTS REPRESENTED.

WHOLE NUMBER OF ARTISTS,	- - - - -	116
NATIVE BORN,	- - - - -	104
FOREIGN BORN,	- - - - -	12
DECEASED,	- - - - -	3
LIVING,	- - - - -	113

## SUBJECTS.

NATIVE,	- - - - -	116
FOREIGN,	- - - - -	24

## ABBREVIATIONS.

N. A.—NATIONAL ACADEMICIAN.

A. N. A.—ASSOCIATE OF THE NATIONAL ACADEMY.

P. N. A.—PRESIDENT OF NATIONAL ACADEMY OF DESIGN.

V. P. N. A.—VICE-PRESIDENT OF NATIONAL ACADEMY OF DESIGN.

## CATALOGUE.

ALLEN, THOMAS, Pelham Studios, Boston.

Born in St. Louis, Mo., 1849. Pupil of Prof. Ducker in Düsseldorf; afterwards spent three years in France. Returned to America in 1879. First exhibited at National Academy of Design, New York, 1876. Exhibited in Paris Salon 1882.

### I. Mapelhurst at Noon.

ALEXANDER, HENRY,  
80 E. Washington Square, New York.

Born in San Francisco, Cal., 1860. Spent seven years in Munich under Loeffts and Lindenschmidt. First exhibited in Munich exhibition 1879. Returned to America 1883.

## 2. *Sunday Morning.*

ANSHUTZ, THOMAS P.,  
704 Walnut Street, Philadelphia.

Born in Kentucky 1851. Pupil of Thomas Eakins and Pennsylvania Academy of Fine Arts. Is now Assistant Professor of Painting and Drawing at Pennsylvania Academy of Fine Arts, Philadelphia.

### 3. Ironworkers' Noontime.

## BAKER, WILLIAM BLISS,

7 W. 14th Street, New York.

Born in New York City 1859. Pupil of Albert Bierstadt, N. A., M. F. H. de Haas, N. A., and National Academy of Design, New York. First exhibited in National Academy of Design 1879.

4. *Green Pasture—Sultry July Day.*
5. *April Sunshine and the First Green.*

## BEARD, WILLIAM H., N. A.,

51 W. 10th Street, New York.

Born in Painesville, Ohio. Went to Europe in 1857. Came to New York to reside in 1860. Elected National Academician 1862.

6. *The Eavesdropper.*

## BECKWITH, J. CARROLL,

58 W. 57th Street, New York.

Born in Hannibal, Mo., 1852. Pupil of Ecole des Beaux-Arts, Professors Yvon and Carolus Duran. First exhibited in Paris Salon 1873. Member of Society of American Artists, New York.

7. *Vivian.*

## BIERSTADT, ALBERT, N. A.,

1271 Broadway, New York.

Born at Düsseldorf 1828. Brought to America 1831; 1853-7 in Europe; student at Düsseldorf Academy. Elected National Academician 1860. Chevalier of the Legion of Honor.

8. *View on Kern River, California.*

**BLAKELOCK, RALPH ALBERT,**  
**51 W. 10th Street, New York.**

Born in New York City 1847. Studied from nature. Has exhibited in New York and Philadelphia exhibitions.

**9. Indian Girl—Uinta Tribe.**

**BLASHFIELD, EDWIN H., A. N. A.,**  
**58 W. 57th Street, New York.**

Born in New York City 1848. Went to Europe 1867, becoming a pupil of Leon Bonnat, Paris. First exhibited in National Academy of Design, New York, 1873. Exhibited in Royal Academy, England, in 1876, and in Paris Salon every year since 1876. Member of Society of American Artists. Elected Associate of National Academy of Design, New York, 1882.

**10. Music.**

**BLUM, ROBERT, 58 W. 57th Street, New York.**

Born in Cincinnati, Ohio, 1857. Came to New York in 1878 and exhibited in Water Color Society 1879. Went to Europe in 1880 and passed most of his time in Venice, Italy and Spain. Member of Society of American Artists.

**11. Toledo Water-Carriers.**

**BOGGS, FRANK, M.,**  
**95 Rue de Vaugirard, Paris.**

Born in New York 1855. Educated at Ecole des Beaux Arts, Paris. French Government has purchased two of his works from the Paris Salon.

**12. Marine—French Coast.**

BOUGHTON, GEORGE, H., N. A.,      London.

Born in England in 1834. Brought to America in 1837. Began the study of art in Albany, N. Y., at sixteen years of age. Returned to England 1861. Elected National Academician 1871. Associate Royal Academy, London.

13. *The Widow's Garden.*

BRIDGMAN, FREDERICK, A., N. A.,  
144 Boulevard Malesherbes, Paris.

Born at Tuskegee, Alabama, 1847. Studied in Paris under Gérôme. Pupil of Brooklyn Art Association. First exhibited in Paris Salon 1861; at National Academy of Design 1871. Medal at Salon 1877; Medal and Legion of Honor, Paris, 1878. Elected N. A. 1881.

#### 14. *After the Bath.*

15. *The Caid's Escort at Rest.*

BRISTOL, J. B., N. A.,

52 E. 23d Street, New York.

Born at Hillsdale, N. Y., 1826. Commenced his profession without a master. Made A. N. A. 1861. Elected Academician 1875. Is a member of the Artists' Fund Society and a regular contributor to the annual exhibitions held in different cities.

## 16. *Landscape.*

BROWN J. APPLETON, 5 Park Street, Boston.

Born at Newburyport, Mass., 1844. Pupil of Lambinet, Paris. Exhibited in Salon 1875.

## 17. *Springtime.*

BROWN, J. G., N. A.,

51 W. 10th Street, New York.

Born in England in 1831. Received some instruction abroad; later with Thomas Cummings, N. A. First exhibited National Academy of Design 1860. Elected A. N. A. 1862; National Academician 1863.

18. *A Merry Air and a Sad Heart.*

19. *Amused.*

BRUSH, GEORGE DEFOREST,

146 W. 55th Street, New York.

Born at Shelbyville, Tenn., 1855. Pupil of the National Academy of Design, New York. Member of Society of American Artists. Professor of Antique Class in Art Student's League.

20. *Mourning Her Brave.*

BUNCE, WILLIAM GEDNEY,

80 E. Washington Square, New York.

Born in Hartford, Conn., 1842. Pupil of Wm. Hart, New York; Andreas Achenbach, Düsseldorf, and Clays of Brussels. Spent twelve years studying in Europe. First exhibited in Salon 1875.

21. *Twilight in Holland.*

CARLSEN, EMIL, 27 Tremont Row, Boston.

Born in Denmark 1848. Studied Architecture and received honors. Came to America in 1872 and studied painting in Boston. Is now a permanent resident of that city.

22. *Still Life.*

CHASE, HARRY, A. N. A.,  
140 W. 55th Street, New York.

Born at Woodstock, Vermont, 1853. Studied in Munich, Paris and the Hague. First exhibited in Paris Salon 1878; at National Academy of Design 1878.

23. *Breezy Afternoon off the Battery, New York.*

CHASE, WILLIAM M.,  
51 W. 10th Street, New York.

Born in Franklin Township, Ind., 1849. Began study under B. F. Hayes, portrait painter, in Indianapolis, 1868. Came to New York 1869 and spent a year in the School of the National Academy of Design. Pupil of Wagner and Piloty. Returned to New York 1878. Honorable mention in Salon 1881. One of the founders of Society of American Artists.

24. *The Coquette.*

CHAMPNEY, J. WELLS, A. N. A.,  
337 4th Avenue, New York.

Born in Boston, Mass., 1843. Pupil of Edward Frére, Ecouen, France, 1867 and 1869; Academy at Antwerp 1868. First exhibited in National Academy of Design in 1873. Elected Associate of National Academy 1882. Lecturer on Anatomy at School of National Academy of Design.

25. *On the Heights (Water-color).*

CHURCH, F. S., A. N. A.,  
58 E. 13th Street, New York.

Born at Grand Rapids, Mich., 1842. Pupil of National Academy of Design and Chicago Academy. Member of Society of American Artists, Water-color Society and Painter-Etchers.

26. *A Chilly Day (Water-Color).*

CHURCH, ~~F~~REDERIC, E., N. A.,

51 W. 10th Street, New York

Born at Hartford, Conn., 1826. Pupil of Thomas Cole, N. A. Elected National Academician 1849.

27. *On the Meditteranean Shore.*

COLMAN, SAMUEL, N. A.,

Newport, R. I.

Born in Portland, Maine, 1832. Exhibited first at the National Academy of Design, New York, in 1850. Visited France and Spain in 1860. Elected National Academician 1862.

28. *Tower of Giralda (Water-color).*

COFFIN, W. A., 146 W. 55th Street, New York.

Born in Allegheny City, Pa., 1855. Pupil of Bonnat, Paris. First exhibited Paris Salon 1879.

29. *After Breakfast.*

CRANE, BRUCE, 58 W. 57th Street, New York.

Born in New York 1857. Pupil of A. H. Wyant, N. A. First exhibited at National Academy of Design 1878.

30. *Landscape—Autumn.*

DANA, W. P. W., N. A.,

Paris.

Born in Boston, Mass., 1833. Went to Europe in 1852 and became a pupil of Picot and Le Poitevin and student in Ecole des Beaux Arts in Paris. Returned to America in 1862. Was elected National Academician in 1863.

31. *French Boats off for the Fishing Grounds.*

DE HAAS, M. F. H., N. A.,

51 W. 10th Street, New York.

Born in Rotterdam 1830. Studied at Academy of Fine Arts there, and under Meyer at the Hague. In 1859 came to New York. Elected National Academician 1867.

32. *Off Marblehead, Mass.*

DEWING, T. W., 139 W. 55th Street, New York

Born in Boston, Mass. Went to Europe and studied under Lefèbre and Boulanger.

33. *A Garden.*

DEWEY, CHARLES M.,

788 Broadway, New York.

Born at Lowville, N. Y., 1851. Self taught. First exhibited in National Academy of Design 1875. Member of Society of American Artists.

34. *Along the Shore—September.*

35. *November Day After the Rain.*

36. *Water Lily.*

DIELMAN, FREDERICK, N. A.,

51 W. 10th Street, New York

Born 1848. Educated at Royal Academy of Munich. One of the founders of Society of American Artists. Member of Water-color and Artist's Fund Societies. Elected National Academician 1883.

37. *Reclaimed.*

DOLPH, J. H., A. N. A.,

58 W. 57th Street, New York.

Born at Fort Ann, N. Y., 1835. Pupil of Louis Van Kuyck, Antwerp. Elected Associate of the National Academy of Design 1877.

38. *Cat and Kittens.*

EAKINS, THOMAS,

1729 Mt. Vernon Street, Philadelphia.

Born in Philadelphia, Pa., 1844. Pupil of Pennsylvania Academy of Fine Arts, J. L. Gérôme, Léon Bonnat and A. A. Dumont, sculptor. Now Professor of painting at Pennsylvania Academy of Fine Arts.

39. *Professionals at Rehearsal.*

EATON, CHARLES HARRY,

52 E. 23d Street, New York.

Born near Akron, Ohio, 1850. Studied art without a master in Chicago. Exhibited for the first time in Chicago Exposition 1879. Came to New York in 1881 and exhibited at National Academy of Design same year.

40. *Indian Summer, Westchester County, N. Y.*

ENNEKING, J. J.,

149<sup>a</sup> Tremont Street, Boston, Mass.

Born at Minster, Ohio, 1841. Pupil of Léon Bonnat, Paris, 1872; afterwards studied landscape with Daubigny. Returned to Boston in 1874.

41. *Cloudy Day.*

**FREER, FREDERICK W.,**  
**University Building, New York.**

Born in Chicago, Ill., 1849. Studied for some years in Munich at the Academy. Member of Society of American Artists and Water-color Society. Is a regular contributor to National Academy of Design, New York.

**42. *Choosing a Study.***

**FULLER, GEORGE, A. N. A.,**  
**149<sup>a</sup> W. Tremont Street, Boston, Mass.**

Born at Deerfield, Mass, 1822. Pupil of H. K. Brown, of Albany, N. Y. Received instruction at Boston Art Association. Elected an Associate of the National Academy of Design 1857. Member of Society of American Artists, New York.

**43. *Romany Girl (Original Study).***

**GIFFORD, R. SWAIN, N. A.,**  
**152 W. 57th Street, New York.**

Born in Massachusetts 1840. Pupil of Albert Van Beest, Holland. Elected A. N. A. 1870; elected N. A. 1879.

**44. *Landscape.***

**GIFFORD, SANDFORD R., N. A.**

Born in Greenfield, N. Y., 1823; died 1880. Pupil of James R. Smith. Elected National Academician 1857.

**45. *Pallanza—Lago Maggiore, Italy.***

GILMAN, C. S.,

1604 Summer Street, Philadelphia.

Born at Steubenville, Ohio. Pupil of Pennsylvania Academy of Fine Arts. Mrs. Gilman afterward went abroad and studied under Carolus Duran and other masters from 1878 to 1882.

46. *Roses.*

GREATOREX, ELEANOR E.,

58 W. 57th Street, New York.

Born in New York City. Pupil of Eliza Greatorex and studied also in National Academy of Design and Art Students' League, New York. Went abroad and was under instruction of J. J. Henner and Carolus Duran. Exhibited first at National Academy of Design 1878. Paris Salon 1880.

47. *December Roses.*

GUY, SEYMOUR J., N. A.,

51 W. 10th Street, New York.

Born in England 1824. Came to America in 1854. Elected A. N. A. 1861 and N. A. 1865.

48. *A Bedtime Story.*

HAHS, PHILIP B.

Born in Reading, Pa., 1853; died in Philadelphia, 1882. Pupil of Pennsylvania Academy of Fine Arts and Professor Thomas Eakins.

49. *Lullaby.*

HARNETT, WILLIAM M.,  
400 Locust Street, Philadelphia.

Born in Philadelphia 1851. Pupil of National Academy of Design, New York. Went abroad in 1880. Now studying in Munich.

50. *Still Life.*

HART, WILLIAM, N. A.,  
52 E. 23d Street, New York.

Born in Paisley, Scotland, 1822. Came to America in 1831. Opened a studio in Albany, N. Y., 1848. Settled in New York City 1853. Elected Academician 1858.

51. *Landscape and Prize Cattle, Farmington, Conn.*

HENRY, E. L., N. A.,  
51 W. 10th Street New York.

Born in Charleston, S. C., 1842. Studied in Pennsylvania Academy of Fine Arts and under Paul Weber. Spent three years in Paris under Suisse and Courbet. First exhibited National Academy of Design 1863. Elected A. N. A. 1869 N. A. 1870.

52. *Waiting for the Answer.*

HOMER, WINSLOW, N. A.,  
New York.

Born in Boston in 1836. Pupil of National Academy of Design and F. Rondel. Elected N. A. 1865. Member of Water-color Society, New York.

53. *Uncle Ned's Happy Family.*

## HOVENDEN, THOMAS, N. A.,

Plymouth Meeting, Pa.

Born at Dunmanway, Ireland, 1840. Studied in School of Design, Cork. Came to America in 1863. Entered the National Academy of Design as pupil. Studied in France from 1874 to 1880. Pupil of Alexander Cabanel and Ecole des Beaux Arts. Returned to America in 1880. Elected Academician 1882.

54. *Chloe and Sam.*55. *I's So Happy.*

## HOWLAND, A. C., N. A.,

52 E. 23d Street, New York.

Born in Walpole, New Hampshire, 1838. Pupil of Düsseldorf Academy and Professor Flames, same city. Studied under Emile Lambinet, Paris, two years. Elected Academician 1882.

56. *A Pot Boiler.*

## HUNTINGTON, DANIEL, P. N. A.,

49 E. 20th Street, New York.

Born in New York City, 1816. Pupil of Professor Morse in 1835 and later under Inman. Abroad in 1839 and again 1844-46. First exhibited in National Academy of Design 1837. Elected A. N. A. 1839 and N. A. 1840. President of National Academy of Design 1862, 1869, and again elected in 1877, remaining in office to present time.

57. *St. Jerome.*

## INNESS, GEORGE, N. A.,

139 W. 55th Street, New York.

Born at Newburg, N. Y., 1825. Studied art in Newark, N. J. In 1846 he began landscape painting in studio of Régis Gignoux in New York City. Made several visits to Europe for observation and study previous to 1876. Elected A. N. A. 1853 and N. A. 1868.

58. *Winter Morning—Environs of Montclair, N. J.*
59. *Gray Lowery Day—Pompton, N. J.*
60. *Twilight—Medfield, Mass.*
61. *Sunburst—Greene County, N. Y.*
62. *Sunset—Montclair, N. J.*

## JOHNSON, DAVID, N. A.,

52 E. 23d Street, New York.

Born in New York City 1827. Pupil of J. F. Cropsey. Elected A. N. A. 1860 and N. A. 1862. Has never been abroad. He was one of the founders of the Artists' Fund Society.

63. *Landscape Scene on Weinockie River, N. J.*

## JOHNSON, EASTMAN, N. A.,

64 W. 55th Street, New York.

Born in Lowell, Maine, 1824. Studied art for seven years in Europe. First exhibited in 1858. Elected Academician in 1860.

64. *New England Peddler.*
65. *In Kind Hands.*

JONES, H. BOLTON, N. A.,  
 58 W. 57th Street, New York.

Born in Baltimore, Md., 1848. Studied art in New York and went to France in 1876. Remained four years abroad in study and travel. Elected A. N. A. 1881 and N. A. 1883. Has been a regular contributor to National Academy of Design since 1874 and has also exhibited at Royal Academy, London, and Paris Salon.

66. *October—Near South Orange, N. J.*

KAPPES, ALFRED, 744 Broadway, New York.

Born in New York City 1850. Self-taught; has never been abroad. First exhibited at National Academy of Design 1874 and has been a regular contributor to all local exhibitions since.

67. *Is Life Worth Living?*

68. *The Closing Hymn (Water-color.)*

LA FARGE, JOHN, N. A.,

33 E. 17th Street, New York.

Born in New York. Member of the National Academy of Design, American Water-color Society and Society of American Artists. Elected an Academician 1869.

69. *An Apple Orchard in Spring.*

LINFORD, CHARLES,

1420 Chestnut Street, Philadelphia.

Born in Pittsburg, Pa., 1846. Studied from nature. Is an occasional contributor to the annual exhibitions in New York and Philadelphia.

70. *Autumn—Study near Pittsburg, Pa.*

LIPPINCOTT, W. H.,

146 W. 55th Street, New York.

Born in Philadelphia. Pupil of Léon Bonnat. Returned to America in 1881, and was recently chosen a Professor in the schools of the National Academy of Design.

71. *Two Good Friends.*

72. *A Loan Collection.*

MACY, W. S.,

52 E. 23d Street, New York.

Born at New Bedford, Mass. Pupil of National Academy of Design, New York, and W. Velton, Munich. Spent five years in study abroad. First exhibited in National Academy of Design 1874; Paris Salon 1878.

73. *An Old Forest in Winter.*

MAGRATH, WILLIAM, N. A.,

Cor. 15 1-2 Street and G Street, Washington, D. C.

Born in Ireland 1835. Studied his profession in America. Was elected A. N. A. in 1874 and Academician in 1876.

74. *A Gardener.*

MAYNARD, GEORGE W., A. N. A.,

80 E. Washington Square, New York.

Born in Washington, D. C., 1843. Pupil of Edwin White and Royal Academy of Antwerp. Elected Associate of National Academy of Design. Member of Society of American Artists and Water-color Society.

75. *An Old Court-Yard.*

MCENTEE, JERVIS, N. A.,  
51 W. 10th Street, New York.

Born at Rondout, N. Y., 1828. Pupil of F. E. Church in 1850. Elected A. N. A. 1860; N. A. 1861. In 1869 he visited Europe and made a sketching tour in Switzerland and Italy.

76. *November.*

MCCORD, G. HERBERT, A. N. A.,  
52 E. 23d Street, New York.

Born in New York City 1849. Pupil of Prof. Morse. First exhibited at National Academy of Design 1868. Elected an Associate in 1880.

77. *Near Biddeford, Maine.*

MILLER, FRANCIS,  
80 E. Washington Square, New York.

Born at Columbus, Ohio, 1854. Studied at Pennsylvania Academy of Fine Arts. Pupil of Carolus Duran in Paris. First exhibited at National Academy of Design, New York, 1883.

78. *A Local Freight Caboose.*

79. *The Potter.*

MILLET, FRANK D., A. N. A.,  
578 5th Avenue, New York.

Born in Massachusetts in 1846. Studied in Royal Academy of Art at Antwerp. Has practiced his profession in United States, Belgium, England, France, Italy and Austria.

80. *Lacing the Sandal.*

MINOR, ROBERT C.,

University Bldg., Washington Square, New York.

Born in New York 1840. Studied in Paris under Diaz and in Antwerp under Van Luppen, Boulanger and others. Member of Society American Artists.

81. *Landscape.*

MORAN, THOMAS, A. N. A.,

9 E. 17th Street, New York.

Born at Bolton, England, 1837. Brought to America 1844. Displayed artistic taste at an early age and studied without a master. Went to Europe in 1862 and again in 1866. Came from Philadelphia to New York in 1872. He is a member of Pennsylvania Academy of Fine Arts and an Associate of the National Academy of Design, New York.

82. *Morning at Vera Cruz (from a Steamer's Deck).*

83. *Enquiring the Way.*

84. *Easthampton Study.*

MORAN, LEON, 1155 Broadway, New York.

Born in Philadelphia, Pa., 1863. Pupil of the National Academy of Design, New York. Studied for one year in France.

85. *Eel Fishing—Twilight.*

MORAN, PERCY, 1155 Broadway, New York.

Born in Philadelphia, Pa., 1862. Pupil of the Pennsylvania Academy of the Fine Arts, Philadelphia, and the National Academy of Design, New York. Studied in France nearly three years.

86. *Good Friends.*

## MOELLER, LOUIS, 44 W. 30th Street, New York.

Born in New York City in 1855. Pupil of the National Academy of Design, New York. Afterward spent six years abroad. Studied under Duveneck and Prof. Dietz at Munich. First exhibited at National Academy of Design 1883.

87. *A Blunder (unfinished)*.
88. *The Selection*.
89. *Morning News*.

## MOUNT, W. S., N. A.

Born in New York 1806; died 1868. Began his profession in New York City 1829. In 1832 he was elected a member of the National Academy of Design New York. He last exhibited in 1868.

90. *An Axe To Grind*.

## MURPHY, J. FRANCIS, 788 Broadway, New York.

Born in Oswego, N. Y., 1853. Self taught. First exhibited at National Academy of Design 1876. Member of Society American Artists, Water-color Society and Artists' Fund.

91. *An Upland Cornfield*.
92. *October*.
93. *Late Afternoon*.

## MUHRMAN, HENRY,

Duncan Cottage, Hampstead, London.

Born in Ohio 1850. Studied art in Cincinnati and going abroad, he entered the Munich Academy. Member of Water-color Society. Recently left America to reside temporarily in London.

94. *Milking Time in a Bavarian Stable (Water-color)*.

NICOLL, J. C., A. N. A.,  
51 W. 10th Street, New York.

Born in New York City 1845. Studied with M. F. H. De Hass and Kruseman Van Elten. Elected an Associate of the National Academy of Design, New York, 1881, and made a member of the Artists' Fund Society 1874.

95. *Hudson River Elevator—Twilight.*

PALMER, W. L.,  
5 Lafayette Street, Albany, N. Y.

Born in Albany, N. Y. Studied in Paris and returned home in 1877. He is a regular contributor to the National Academy of Design and the Society of American Artists.

96. *Sir Frederick Leighton's Hall.*

PARTON, ARTHUR, A. N. A.,  
51 W. 10th Street, New York.

Born at Hudson, N. Y., 1842. Pupil of W. T. Richards. First exhibited in Philadelphia 1862; National Academy of Design 1865. Elected an Associate 1872.

97. *Passing Shower.*

PEARCE, CHARLES SPRAGUE,  
7 Rue Tourlaque, Paris.

Born in Boston, Mass., 1851. Studied in Paris under Leon Bonnat. Honorable mention Salon 1881. Third class gold medal, Paris Salon, 1883. Medals Boston 1878 and 1881. Prize in Philadelphia for best figure head 1881.

98. *Meditation.*

PHELAN, CHARLES T., 1300 Broadway, New York.

Born in New York City 1840. Pupil of Prof. Rondel for short time. Has exhibited his works at Metropolitan Museum of Art and National Academy of Design, New York.

99. *Autumn Study near Ravenswood, Long Island.*

PICKNELL, W. L.,

41 Temple Place, Boston, Mass.

Born in Boston 1853. Was a pupil of George Inness for two years. Lived and painted with Robert Wylie in Brittany for several years. Returned to America in 1882. Honorable mention at Paris Salon of 1880.

100. *Getting Underway.*

PLUMB, HENRY G., 744 Broadway, New York.

Born at Sherburne, N. Y., 1847. Studied at National Academy of Design, New York, and Ecole Nationale des Beaux Arts, Paris. Pupil of Gérôme and Yvon. Four years abroad. First exhibited in Paris Salon 1878.

101. *Comin' Thro' the Rye (Water-color).*

POORE, HENRY R.,

Philadelphia.

Born in Newark, N. J., 1858. Studied in the National Academy of Design, New York, in 1876. In 1877 he went to Philadelphia and entered the Life Class of Pennsylvania Academy of Fine Arts, also the studio of Peter Moran, receiving instruction for two years. First exhibited in Philadelphia Academy in 1878. Left home for study abroad in 1883 and is now under Luminais in Paris.

102. *A March Hillside.*

QUARTLEY, A., A. N. A.,

58 W. 57th Street, New York.

Born in Paris 1839. Began his artistic life in 1873 in Baltimore. Elected an Associate of the National Academy of Design 1879. Is a member of the Society of American Artists, Water-color Society and Artists' Fund Society.

103. *Low Water—Long Island Shore.*

REHN, F. K. M., 28 E. 14th Street, New York.

Born in Philadelphia, Pa. Pupil of Pennsylvania Academy of Fine Arts. First exhibited National Academy of Design 1879. Awarded first prize for marine at St. Louis Exposition 1882.

104. *Sunshower on the Atlantic Coast.*

RICHARDS, WILLIAM T., N. A., Philadelphia.

Born in Philadelphia, Pa., 1833. Has studied in Florence, Rome and Paris. Elected Honorary Member of the National Academy of Design.

105. *Marine—Atlantic City, N. J., (Water-color.)*

ROBBINS, H. W., N. A.,

51 W. 10th Street, New York.

Born in Mobile, Alabama, 1842. Pupil of James M. Hart, New York. First exhibited in National Academy of Design 1860. Elected A. N. A. 1864; A. 1879. Studied art in Paris from 1865 to 1868. Besides being a member of the National Academy he is also a member of the Water-color Society and Artists' Fund Society.

106. *Summer Afternoon—Essex County, N. Y.*

ROGERS, F. W., 419 Washington Street, Boston.

Born at Cambridge, Mass., 1854. Pupil of J. Foxcroft Cole and Thomas Robinson of Boston. Has exhibited in the leading eastern art exhibitions.

107. *Indisposed.*

RYDER, ALBERT P.,

80 E. Washington Square, New York.

Born in New Bedford, Mass., 1847. Student at National Academy of Design and pupil of W. E. Marshall. Is a member of the Society of American Artists and contributed to its opening exhibition in 1878 and each year since. Has been represented in the exhibition of the National Academy of Design for several years.

108. *Landscape.*

RYDER, P. P., A. N. A.,

335 E. 118th Street, New York.

Born in Brooklyn, N. Y. Commenced his profession by painting portraits. Went to Europe in 1869 was a pupil of Léon Bonnat in Paris. Also visited Belgium and Holland for art study. Associate of National Academy of Design.

109. *Life's Evening.*

SARTAIN, WILLIAM, A. N. A.,

152 W. 57th Street, New York.

Born in Philadelphia, Pa., 1843. Studied in Pennsylvania Academy of Fine Arts. Seven years a pupil of Léon Bonnat in Paris. First exhibited at Royal Academy, London, 1875, and National Academy of Design, New York, 1876. Elected an Associate in 1880. Professor of Life Class in Art Students League, N. Y.

110. *Sandy Land near the Sea—Nonquitt, Mass.*

SATTERLEE, WALTER, A. N. A.,

52 E. 23d Street, New York.

Born in New York 1844. Pupil of National Academy of Design and Edwin White, N. A. Afterwards went abroad and studied under Léon Bonnat, Paris. First exhibited at National Academy of Design 1860. Elected an Associate 1878.

III. *Out of Reach.*

SCHUCHARDT, F., Jr.,

51 W. 10th Street, New York.

Born in New York City 1856. Pupil of William Morgan and J. G. Brown. First exhibited in National Academy of Design 1878, and has been a regular contributor since.

112. *A Song Without Words.*

SILVA, FRANCIS A., 51 W. 10th Street, New York.

Born in New York City 1835. Self taught. First exhibited 1867 at National Academy of Design. Member of the Artists' Fund and Water-color Societies.

113. *Along the Jersey Coast.*

SMEDLEY, W. T.,

58 1-2 W. 10th Street, New York.

Born in Chester County, Pa., 1858. First exhibited at National Academy of Design in 1881. Member of Society of American Artists, Water-color Society and Salmagundi Sketch Club. Studied art without a master.

114. *The Weekly Mail.*

115. *Embarrassment.*

SMILLIE, GEORGE H., N. A.,

337 4th Avenue, New York.

Born in New York City 1840. Pupil of James M. Hart. First exhibited at National Academy of Design 1863. Elected Associate in 1864; Academecian 1882. Member of Water-color Society and Society of American Artists.

116. *Low Tide at Marblehead Neck, Mass.*

SMITH, HENRY P., 38 E. 14th Street, New York.

Born at Waterford, Conn., 1854. Came to New York City in 1867. Self taught. First exhibited in American Water-color Society, of which he is a member.

117. *Mid-ocean (the original Water-color).*

SONNTAG, W. A., N. A.,

120 E. 22d Street; New York.

Born in Pennsylvania 1822. Self taught. Has been abroad and studied in Italy. Passed a portion of his professional life in Cincinnati. Has resided in New York City for past twenty years.

118. *Edge of the Woods.*

STITES, JOHN R., 52 E. 23d Street, New York.

Born in Buffalo, N. Y., 1836. Self taught. Practiced his profession ten years in Chicago, five years in New Orleans and is now a resident of New York City. Elected a member of Chicago Academy of Design 1876.

119. *Near West Farms, N. Y.—Autumn Study.*

STORY, GEORGE H., A. N. A.,

52 E. 23d Street, New York.

Born in New Haven, Conn., 1835. Pupil of Charles Hine and Prof. Bail of New Haven. Studied in Europe 1874-75. Elected an Associate of National Academy of Design 1875. First exhibited in National Academy of Design 1867.

120. *Still Trusting.*

THOMPSON, A. Wordsworth, N. A.,

52 E. 23d Street, New York.

Born in Baltimore 1840. Studied abroad. Pupil of Gleyre, Lambinet and Pasini. Elected an Academecian 1874.

121. *Old Stone Church in Sleepy Hollow.*

TREGO, W. T., 1712 N. 22d Street, Philadelphia.

Born in Yardleyville, Pa., 1858. Studied at Pennsylvania Academy of Fine Arts. Received First Charles Toppan Prize 1882 and awarded Temple silver medal 1883 at Philadelphia Academy of Fine Arts.

122. *United States Cavalrymen.*

TURNER, C. Y., 35 W. 14th Street, New York.

Born in Baltimore, Md., 1850. Pupil of National Academy of Design and Art Students League, New York. Studied under Laurens, Munkacsy and Bonnat in Paris. First exhibited at National Academy of Design 1882. Member of Water-color Society.

123. *Merry Milkmaid.*

TWACHTMAN, JOHN H.,

80 E. Washington Square, New York.

Born in Cincinnati, Ohio, 1853. Began Art study in School of Design, Cincinnati. Studied in Munich in 1875. At one time a pupil of Duveneck. Member of the Society of American Artists, New York.

124. *A Meadow Brook.*

ULRICH, CHARLES FREDERICK, A. N. A.,

80 E. Washington Square, New York.

Born in New York City 1858. Studied art in the National Academy of Design. Went to Munich and became the pupil of Loefftz and Lindenschmidt. First exhibited at Düsseldorf 1880; National Academy of Design 1882. Elected an Associate of National Academy of Design 1883. Member of Society of American Artists.

125. *Glassblowers.*

126. *An Amateur Etcher.*

127. *Carpenter at Work.*

VAN BOSKERCK, R. W.,

58 W. 57th Street, New York.

Born in New Jersey 1855. Pupil of A. H. Wyant, N. A.

128. *Landscape.*

VAN SCHAICK, S. W.,

109 W. 34th Street, New York.

Born in Albany, N. Y., 1850. Studied art abroad, remaining several years in Florence and Paris. Was a pupil of Gérôme. Returned to America in 1881. First exhibited at National Academy of Design 1883.

129. *Turkish Idlers.*

## VEDDER, ELIHU, N. A.

Born in New York 1836. Pupil of Matteson. Abroad in 1856. Returned 1881. Made National Academician 1865.

130. *Le Mistral—the Strong North-west Wind.*

## VINTON, FREDERICK P., 1 Park Square, Boston.

Born at Bangor, Maine, 1846. At seventeen studied under W. M. Hunt in Boston. In 1875 went to Paris and was a pupil of Bonnat. Afterwards studied under Dietz and Duveneck in Munich. Returned to America 1878.

131. *French Peasant Woman.*

## VOLK, DOUGLAS, 146 W. 55th Street, New York.

Born at Pittsfield, Mass., 1856. Pupil of J. L. Gérôme. Exhibited in Paris Salon 1875; National Academy of Design 1880. Member of Society of American Artists, New York.

132. *Puritan Girl.*

## WARD, EDGAR M., N. A.,

119 W. 52d Street, New York.

Born in Urbana, Ohio. Pupil of National Academy of Design, New York, Ecole des Beaux Arts, Paris, and Cabanel. First exhibited at National Academy of Design 1871. Salon 1876. Elected an Associate 1876 and National Academician 1883.

133. *The Collar Shop.*

## WELDON, CHARLES D.,

11 E. 14th Street, New York.

Born in Ohio 1853. Pupil of Shirlaw, New York, and Munkacsy, Paris. First exhibited in oil at National Academy of Design 1883.

134. *Dreamland.*

WHITTREDGE, WORTHINGTON, N. A.,  
 51 W. 10th Street, New York.

Born in Ohio 1820. Went to Europe in 1850 and became a pupil of Andrew Achenbach in Düsseldorf. Studied afterwards in Belguim, Holland and Rome. Returned to New York in 1859 and was elected a National Academician same year.

135. *A Brook in the Woods.*

WIGGINS, CARLETON, Montague Street, Brooklyn.

Born at Turners, N. Y., 1848. Pupil of National Academy of Design, New York. First exhibited at National Academy of Design 1870; Paris Salon 1881. Studied in France in 1880-81 and returned to America.

136. *Edge of the Forest—near Barbizon, France.*

WOOD, T. W., V. P. N. A.,

51 W. 10th Street, New York.

Born at Montpelier, Vt., 1823. Painted portraits until 1857 then he entered the studio of Chester Harding at Boston, soon after going to Paris. Returned to America 1860. First exhibited at National Academy of Design 1867. Elected A. N. A. 1868; N. A. 1871. Is Vice-President of National Academy of Design and President of Water-color Society.

137. *His Own Doctor.*

WYANT, A. H., N. A.,

58 W. 57th Street, New York.

Born in Ohio 1839. Spent some years studying art in Düsseldorf and afterwards studied in London. First exhibited at National Academy of Design 1865. Elected A. N. A. in 1868; N. A. 1869.

138. *Morning—in the Adirondacks.*

139. *An Old Stubblefield.*

WEIR, J. ALDEN,

80 E. Washington Square, New York.

Born at West Point, N. Y., 1852. Studied in National Academy of Design 1868. Went abroad 1871 and remained until 1875. Pupil of Gérôme and Ecole des Beaux Arts. Exhibited in Paris Salon 1873 and every year since excepting 1874. One of the founders of Society of American Artists.

140. *Flowers.*

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Messrs. Vantine & Co., of New York, have kindly loaned the Oriental ~~goods~~ used in decorating the gallery.

*rugs*



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